/163 cont./

412
135

1. (cont.)
magnetite, in which are embedded individual crystals of olivine and quite a number of quartz granules.

● 415

Tall storage baskets of biconcave profile (one meter 40 centimeters long, 35 centimeters wide at the top), wound with brown bast bands and lined in the interior with maize
412 leaves, contain the flour and are very stout. The grating boards on which the mandioca is pulverized are about 115 centimeters long and 80 centimeters wide.

415
531

Gourd-vessel (drinking-vessel) designs of the Bakaïrí.

251

High up a great quantity of dusty corncobs.

532
353
824

A number of strange dolls, which hang down from the vault on long strings, seem the most striking; they are plaited out of maize leaves: turkey-sized birds, projecting wings made out of one leaf and circularly twisted legs with three toes; others are slender, human-like figures, /164/ a small head on top, broken up below into narrow frippery. In our house we found two lizards made of grass, whose four feet come together in a ring, so that one can put them on one's head.

/164 cont./

415 Countless gourd vessels /cuyen; see glossary, p. 170 / and
531 calabashes, brownish-yellow, some of them painted black in designs not without taste.

411 In the lower roof-basket are stuck the arrows, averaging two meters long, and the bows, which almost reach a length of two and a half meters. The arrows, made of ubá, have simple wood or bone points; at the end of the shaft broad feathers are set spirally.

237 Feathers, even bunches of them and whole tail rosettes,
415 are kept in mats placed together portfolio-like; spindles, pigment, bones, root pieces, shells, and the like are kept in small baskets and nets. On the cords of the hammocks are found as
412 decoration a couple of feathers or shells and -- the comb. This
[284] toilet article consists of small, narrow sticks placed next to one another and held together by two cross-sticks of bamboo by means of a plaiting of cotton threads; the hard sticks project beyond the lower cross-stick as the teeth of the comb.

286 The hammocks are (one can hardly say woven, but rather knotted. Two posts stand in the ground; they are wound with a skein of cotton in the way that our women wind knitting wool on a chair; through the horizontal, parallel threads, vertical threads are drawn at four-centimeter intervals with guide sticks and knotted; the parts of the skein which lie close to the post and are not knotted (the entire bundle of horizontal threads pressed together) form the loop that receives the hammock ropes.

285 A plaited matting above the door and sieves of alternating black and light straw are worked with a natural artistic sense. The fire is fanned with a triangular piece of matting.

302 The hair of the women, cut unevenly and longest behind the ears, hangs down to the shoulders; the forehead is almost completely covered. A young woman had the latter painted with thick red color during the visit on the river. No ornaments. Only
301 the old woman wears a string over her left shoulder, which goes under her right arm; three trouser buttons, which she cut off from us and the soldiers with her own hands, are strung on it.

Flute duet among the Baka Irf.

I. Steiner-56 D.E-5 (1886) 1886 SPT Bacani

/173 cont./

535 In the evening there was a mutical performance. A flickering fire of twigs faintly illuminated the night. The men appeared
[534] in pairs with menis, the meter-long flutes; one had the rattling shells tied around his foot. One pair stationed themselves near us, the other one in front of the opposite house. The former started to blow, stamping rhythmically with the right foot in one spot, our two dipped the menis in water and cried loudly "uh -- uh," then started to blow also and began moving toward the hut at the left, beating time regularly with the right foot. The ones across the way came blowing toward us, while the others, without ceasing their melancholy wail, stood still again, stamping and bending their bodies forward. Finally this pair, too, returned to their starting point; during the finale the lament of the night wind whistling in the chimney increased to the most miserable wail, and the quartet
[292] was at an end. Courteously we were then immediately served the strengthening mingau.

This was the "tšödidlte," a word infinitely jollier than the dance itself, which it designates.

122 21 Aug. φ 12° 49'.3, λ 14'.3, km. 11.08, total 212.80.
132 /174/ 11:00 A.M.: I 745.8, II 736.4, dry. 29.0.
5:20 P.M.: I 743.6, II 734.2, dry. 27.0, wet. 24.1, water 25.8.

000 Back to the camp early. During the night the bottom of Israel's canoe split with a bang and the load sank. Some of Wilhelm's things, among them the oil sketches of the place of embarkation, were destroyed. The beans lay in the water for hours.

122 Off at 1:00 in the afternoon; soon there was campo on the right; we noticed a hut which we investigated; it did not seem to
[415] be finished or else was merely a supply station. A number of well-filled baskets, pots, bags with gourd vessels, a rack for the puvas, and bunches of urucú capsules, whose angular seeds furnish the red pigment, were completely abandoned. The path to a roça led into the woods.

/131 cont./

would take exaggerated care of them by removing them on occasions when even for children it would not be necessary.

In the first Bakaïrí village the population had increased by one young soul. Pauhaga had become a father and was observing the lying-in period along with his wife. I shall come back to the scene, which seemed comical to us, in discussing the couvade. The maize was succulent green; we were offered excellent, somewhat dry maize beijús. My tobacco planting on village plaza had shot up tremendously and was fenced in all around by a palisade.

But what did our astonished eyes catch sight of behind Paleko's house? A new construction, already far advanced, of a strange kind. Or rather, one of very familiar appearance. The Bakaïrí had taken our rancho at Independencia as a model and, instead of their beehive, had started a house with a triangular gable /132/ and a two-sided roof. We had believed we were seeing something genuine in a remote corner, and already it was disappearing. "The first glimpse of light," says Bastian, "will also be the last."

Fig. 8.
Indians disguised as Europeans.

Tumayaua, who was going along to Independencia, nevertheless carried out the official farewell in Maigéri. He handed me two large gourd bowls. A little while after that he came to fetch me, seized me vehemently by the arm, and, shouting loudly all around, led me from the hut to the beam in the middle of the plaza and, with a sort of enthusiasm, pushed me down on to the seat. Soon four Karaiben were sitting there in a row, side by side.

/207 cont./

#171 [29] 412 [302] but with a hole made in the center. The people bit off the outermost shell with their teeth and knocked the planing hole into it with the pointed akurí nut. Another type of Anodonta, ita-f, "little mussel," was also used for the fine scraping of wood. This and the [415] other types were also used to store the pigment with which one painted himself red or black; they were usually hung on the hammocks. A second large shell for scraping roots was itá, [825] "mussel," a variety of the Leila pulvinata Hupé, brought back from the Araguay /Araguaia/ by Castelnau. With the largest species, itá kuraá, /208/ Unio orbignanus, the bows were smoothed, and, to be sure, with the outer surface of the shell.

Fig. 27. Knife-shell and plane-shell.

[825] A flat Hyria, itá mukú, was interesting because it had a sharp, pointed extension with which pikí fruits, for example, were opened. It corresponds best to our pocketknife, an instrument that was regarded very disapprovingly by the Indians because they were able to open it only with indescribable effort; they were as clumsy with it as we with the unfamiliar twirl-borer. The shell was hung around the necks when one set out on journeys; the fish and game animals caught were cut open with it; the shell was used to hollow out the little depression in the fire-stick, in which a second stick was twirled to the glowing point; for [301] all carving of wood it was indispensable. Snail shells were used in many ways: pieces of Bulimus shells were used for chain orna- [825] ments. Cf. page 170. Orthalicus melanostomus sometimes dangled in thick hangings on the mask costume.

/215 cont./

*171 323

present providethe other tribes with cooking vessels in Guiana, although he says that the Aruak make abundant pots for their own use, but do not dispose of them as trade goods, like the Karaiben. Martius says of the Makuschi, the most populous Karaiben tribe of the Rio Branco area: "All implements of these Indians are neatly and carefully made, the weapons decorated withfeathers, and only in pottery are they inferior to the Indians of the coast."

ceramics, also from an artistic point of view, as we shall see.

At first, and before I knew that the peculiar dependency on the Nu-Aruak existed for all tribes, I believed that there happened to be no clay available. This was an error, however. [135] There was suitable clay, not only among the Nahuquá, but also among the Bakaïrí, and the only thing I cannot say /216/ is whether the quality was a degree poorer than among the potter tribes, which, however, is probably of no concern for our problem.*

[312]

* The Bakaïrí were the only ones who fetched good drinking water from a crystal-clear brook; the Nahuquá and, even more, the Mehinakú and Yeyé drank from muddy loam pools and stagnant canal waters.

*171 323 ●415 [439]

But let us consider another circumstance: the Bakaïrí and Nahuquá had gourds and calabashes, which, on the other hand, were lacking among the potter tribes and which the latter obtained from the Nahuquá, where special care or better soil, I know not, produced splendid fruits for vessels. Finally, if we learn that the Waurá made very attractive pots of exactly the shape and size of the gourd vessels, with imitations of the drawings put on them, that the basic form of the pots is clearly that of the drinking bowl, the gourd, and that the pots as well as the

/216 cont./

*171 323 ● 415 gourd bowls were blackened on the inside, we shall understand the connection.

Originally the Indian pot had nothing to do with cooking *171 and was merely a substitute for the gourd. The women fetched 174 water in the gourds to the huts or the campsites. How they 323 managed when they had no gourds we see to this day in the little 415 baskets smeared with loam, which are familiar from several tribes. The leaky canoe is also smeared with loam; the body is smeared with loam, the beginning of body painting, and the loam itself is transported in baskets, as we have observed, and that was probably the main thing. If gourds were often not available, the women soon learned to make their loam baskets more solid by a more lavish use of the plastic clay; moreover, they could dispense with the plaited work as soon as they noticed that the dried loam forms were sufficiently resistant by themselves. They set them in the sun or over the fire and thus found the cheapest source of supply for artificial gourds.

The women did not make this discovery, however, until sedentary times; the wife of the roving hunter could not have replaced the gourd with the heavy and breakable pot. Still less could the hunting man have been the inventor of the pot. It is exactly the same situation as for the origin of agriculture.

*171 174 415 The pot in the beginning is only a container, like a gourd, or, in certain instances, a basket. When we hear that people are buried in pots, all the associations that we have with our pots come to mind; we think of a sort of cooking pot and are inclined to feel an obscure connection with cremation. Thus it is important to learn that the hunter tribe of the Bororó laid the skeletons of their dead, not in big pots, like Humboldt's Aturen, but in feather-decorated basket-bags, so that here, too, the preliminary stage has been preserved.

/217/ Just as gourds were used for drinking and eating, pots were also used at first for only these purposes. The great number [126] of small and medium-sized pots which we brought back from the Kulisehu are almost all "bowls," not cooking pots. The filtrate

/217 cont./ The filtrate

*171 174 415 252 of the mandioca mass was boiled in huge pots, but otherwise only a jam of fruits was boiled and occasionally a dish of small fish which were not worth turning on the grill.

*171 174 252 462 Soup meat and meat broth were unknown; the men knew only roasting. One may ask, perhaps, how did they happen to discover roasting? I shall prove in the next chapter that we have here a matter of experience of hunters and men. They set fire to the campo in a circle in order to overpower the animals being pursued, and there they found roasted small animals and found fruits which, though unripe, had been made edible and even tasty by the heat.

Now, since the men and hunters, in their sphere, do not yet know about cooking, boiling or cooking must have been invented in connection with the preparation of plant food. One often sees the women grilling all kinds of small fruits in quantities on the beijú pans. Only in this way does unripe fruit become edible, the crispness gives seeds and nuts greater tastiness. And they also began with the roasting of fruits. The roasting [323] racks of the men for meat and fish, plaited out of climbing plants, let the fruits fall through the meshes; the base again may have been smeared with loam, and from that only a small step was lacking for the earthen frying pan, the subsequent beijú pan. On the other hand, if one wanted to "roast" fruits or roots soaked in water, the vessels filled with these, either natural ones -- the Botokude cooks in bamboo sections -- or artificial ones covered with clay, were set on the fire, and thus one "cooked." Therefore, "cooking with water" was done only by the women!

If the mandioca industry was founded by one tribe whose descendants are still living and are included in the present classification, this was in all probability the Nu-Aruak. On the Schingú they most certainly deserve credit for its introduction, since the preparation of flour without earthen pots and beijú pans is impossible. Even in the northern regions, however, the Aruak are the best flour-workers and have always been the most

/234 cont./

*171 501 with a shaft and crook-handle (cf. the illustration /see Fig. 29, p. 243/). Holding the crook-handle with one hand and the lower part of the shaft with the other, the Indian pushes the oar down rather vertically by his side and levers it forward with powerful pressure. Often the thrusts follow one another very rapidly, the oar is thrown high in the air and changes hands with lightning [502] speed. One of the rowers usually sits in front, the other in the rear; the one in the rear steers with his paddle, the one in front shoots at fish. The only place to sit is a low clamped-in piece of [415] branch. In the center lies a carrying basket, protected from the [396] rain with leaves. Loam and resin play a great part; /235/ the bark easily cracks, especially in the bent-in stern, and lets in *171 502 water. Thanks to their great skill as pilots, the Bakaïrí shoot even through the swell of the cataracts without danger; the rapids with a greater fall downstream in the region of the Yuruna, however, could not be surmounted with the low and fragile bark canoes -- a noteworthy obstacle against the shifting of our tribes toward the north. Perhaps no less difficult would be the beating of the waves on the broader stream, which every strong wind [396] brings. On the other hand, the bark canoes have the tremendous advantage of being made in the shortest time. For this reason even the people at the Fazenda S. Manoel were satisfied with a canoe furnished by the Bakaïrí, which cost only one day's work. [482] They are easy to carry out of the forest to the shore; bast rings protect the shoulders.

*171 484 Fishing is done just as much as possible during [illegible] and similarly eating. Smoking and singing en route are unknown.

*171 226 Fishing implements. The shooting of fish with bow and arrow provides only a little booty, in terms of number. I have reported on the fences or palings with which the river was blocked off near the second Bakaïrí village, on the "chiqueiras," the barrier made with twigs that closes off the mouths of brooks or the arms of lagoons, on the stone circles that were laid out, often in great numbers, in the shallow river bed near rapids, and where the fish entered from above through a narrow opening and, driven downstream, were caught in nets at the opposite exit, and, finally,

/240 cont./

*171 286 352 The hammocks of pure cotton were a specialty of the Bakaïrí; among them, too, buriti hammocks could be found even on the Kulisehu. The stoutest cloth was made by the Auetö. The hammocks for small children among the Nahuquá were peculiar: merely a bundle of stalks tied together at the top and bottom and hung up.

Thus, the most varied forms existed and were in the process of becoming uniform. The Suyá were still sleeping on large palm-straw mats following the custom of the Gês. When we visited them, they were on the point of adopting the hammock; they had a few specimens and were weaving some themselves. Perhaps the art came from the Trumaí women whom they had with them. After my journey of 1884 I pointed out the parallelism between the Schingú region and the Guianas, namely, that in both areas the cotton hammock seems to be native to the Karaiben, the palm-fiber hammock to the Nu-Aruak, and that furthermore this ethnographic conformity corresponds exactly to the linguistic one. In both cases, the technique arises from plaiting, only the material is different. The Bakaïrí were the most backward; they did not have the cloth-like fabric. It is [283] also striking that their spinning whorls, although they completely fulfilled their purpose, were less artistic than among the other tribes.

*171 285 A parallel technique was shown in a type of sieve-mat. The stalks were covered more or less closely with cotton yarn, so that stiff and at the same time very flexible, [illegible] were produced, between which the mandioca was pressed dry. We also saw pieces of cloth used for the same purpose.

*171 415 [824] Gourd vessels. The fruits of Crescentia cuyeté /C. cujete/ and the cucurbit Lagenaria provide vessels of the most diverse shapes. There are some that are ball-shaped, cucumber-shaped, bottle-shaped, hourglass-shaped, as well as many others of an irregular nature; after cutting them in two one obtains correspondingly shaped bowls. The green fruits are tied into the desired shape; the hourglass shape, in particular, is a product of this method. In order /Pl. XV appears here/ /241/ to divide them

[TEXT CONTINUES ON P 254]

B /241 cont./
*171 into bowls, the fresh fruits are wound with paln fiber and scratched
415 along it with a shell. If a bowl cracks during use, it is sewed;
B the small holes are bored with the pointed tooth of the dogfish
[412] and the sewing is done with a buriti thread rubbed with wax, the
knots of which are cut off close to the shell by the tooth edge
B ground knife-sharp. The drawings that decorae the surface are
[531] incised with the same tooth, unless one prefersto burn them in
B with a red-hot stick. The drinking bowls and mall ladle-gourds
[386] or spoons are given a coating of black lacquer on the inside. The
[824] lacquer is the soot of the charred buriti shaft mixed with the
yellow, sticky liquid extract of the grated rindof the ochogohi
tree from the campo cerrado /densely coveredcampo/. Special
small, spherical gourds served to hold the oil with which the body
was rubbed and were closed with a stopper; the Bakairí called
B the fruit péru. They sometimes hung in a closely plaited net. I
[128] shall consider the rattle gourd in connection with the dance music.

B Pottery. In the chapter on the "Stone Age" culture, cf.
128 pages 217 ff., I have discussed in detail theorigin of the pots
323 in our region, the monopoly of the Nu-Aruakribes, and the
manufacture limited to only the female sex. Only in the later
chapter on the plastic arts, when the development of Indian art
has become clear, shall I be in a position to speak of the orna-
mental aspect of the pots.

B Three types of pots were distinguished according to size and
*171 purpose. First, the huge mawukúru of the Mhinakú, in which
415 the grated mandioca root was cooked; they had a diameter of
W almost three-fourths of a meter. We were unable to bring home
[415] any of these pots, but took a photograph among the Aueto, from
[252] which their shape and, since a man -- by [illegible] it should have
[126] been a woman -- is squatting beside it, also their [illegible]
Cf. Plate 15 /see p. 253/. The largest and most attractive pots
are furnished by the Waurá. For cooking they were set on three
low clay feet of cylindrical shape and bulging at the bottom.

A second type, the cooking pot for fruit and small fish,
had a diameter of 18-20 centimeters, a height of about 12 centi-
meters; it was round with rather steep, slightly bulging walls
and sometimes had a rim two and a half centimeters wide and

B /241 cont./
*171 bent outward horizontally. These pots were not, as one would
415 expect, the most common ones, but rather the rarest. I scarcely
B believe that there was one in each dwelling. Cooking did not
[252] play an important part, except for the preparation of flour, and for that the large kettles were required. On the other hand, a third type was found quite abundantly. These are the many-shaped warming and eating bowls 10-24 centimeters in diameter, which are represented by typical examples on the two plates, 23 and 24, "Ceramic Motifs" /see pp. 328 - 329/. A glance at the two plates teaches us the important fact that the basic form of these pots studded with edge projections is that of the roundish-oval vessel-fruit, whose /242/ curvature they have retained, although a flat bottom should be preferable for the pot. On the other hand, the curvature has made possible the plastic motif of the animal body. These clay bowls, as they are probably best called, were also by no means numerous in the houses. We saw the smallest number of them among the Auetó and Kamayurá. From the Trumaí we acquired only two small round pots, but this does not mean anything because they were in flight. We
B searched out every specimen because of their artistic value; we
[126] brought back some 80 in our collection, and if I now estimate that in the villages visited by us there might have been twice that many in all, I am sure the figure is too high. There are probably scarcely three small pots per household on the average. The gourd vessels still have precedence. There was, of course, every transition in size, as well as in use, to the small cooking
B pots. Eating was always done, however, out of the clay bowls,
[264] while the contents of the cooking pots were dished out. The clay bowls were preferred for children.

W Unfortunately, we did not observe how the kettle-pots
323 were shaped. We saw only the extremely simple manner in which a Mehinakú woman in the Nahuquá village made a scarcely medium-sized pot. She brought out a basket filled with loam -- it interested me more than anything else in relation to the history of the origin of the pots -- added water to the clay, and pressed the superfluous water through a sieve. She shaped it, kneading and scraping it, and, in view of the smallness of the pot, did

/270 cont./

Otherwise it may be said that all festive adornment, insofar as it offered suitable areas, was without exception painted with designs. This is most noticeable on the masks, for which all tribes greatly preferred the mereschu, as will be shown in the more detailed description of masks.

/271/ I shall briefly enumerate the most characteristic examples of decoration with designs. Among the Bakaïrí we saw a canoe painted with the ray rings and the zigzag of the anaconda. As for oars, apart from the one in Figure 51, we found only one where the snake design was applied or had been preserved. On the drum-tree lying in the third Bakaïrí village, besides the mereschu figures mentioned under bark drawings, there was a long fish-bone drawing painted on, like that of the first plate showing ornamentation /Pl. XX, see p. 280/. In the harbor of the Mehinakú, as I have also mentioned, several trees bore attractive mereschu designs scratched into them.

Among the Bakaïrí it was primarily the gourds that were adorned with designs, the drinking bowls as well as the ball-shaped calabashes and the bottle-shaped ones that were used for storing feathers. /Figs. 52 and 53 appear here./ Sometimes the uluri design, sometimes the mereschu design covered them net-shaped, corresponding to the slice cut out at the stem of the calabashes, and also directly opposite, there was drawn a circle toward which the designs converged and of which a half-circle remained on the side when the gourds were cut in two for drinking bowls. On one specimen we saw that the mereschus had been pushed over one another in one corner, which gave the impression of plaiting. Occasionally mereschus and bats alternated and were differentiated only by the fact that in the case of the latter the corners were not filled in, like No. 10 on Plate 20. The back-sticks were all closely covered with designs, as described. Cf. page 296.

Among the Nahuquá we were likewise particularly struck by the decorated gourds, except that here principally the rattle-gourds used in the dance were decorated. Their whole painting did not amount to much. Yet it is possible that I underestimate them, because during our first visit they had moved out their household

/271 cont./

utensils and perhaps had still withheld some of them during our second visit. This is not particularly likely, however, since they were very anxious to do business with us.

The Auetö proved to be assiduous painters, surpassing the Mehinakú and Kamayurá, especially the former. Among the Mehinakú, the gourds, which among the Kamayurá were provided with attractive designs, fell behind the pots. The mandioca digging-sticks were decorated with mereschu designs and also, as we shall see, with carvings. Both are also extended to the beijú turners, with which the flat cakes were tossed from one side to the other. I am giving /272/ an example of a beijú turner from the Kamayurá (a) and one from the Yaulapiti (b), these poor devils who had nothing to offer us except four wooden beijú turners and only one stone-hard beijú. The Kamayurá artist enjoyed drawing the dividing lines more than the mereschus, which he dismisses with four halves. In this apt example, which will presently find its counterpart, one may clearly

Fig. 52. Drinking gourd (Bakaïrí) with mereschu and bat designs. (1/7 nat. size /as shown in the original illustration/.)

Fig. 53. Feather gourd (Bakaïrí) with mereschu design. (1/6 nat. size /as shown in the original illustration/.)

see how the original motif is pushed aside, in the fullest sense of the term, and ornamentation for its own sake takes over. The

Plate XII

●415
532
←

412
→

Fig. 25. Baked clay vessel (bat). Bakairí in Simões Lopes.

Fig. 28. Pestle for a mortar. Bakairí in Simões Lopes.

415

[412]
→

Fig. 26. Baked clay vessel. Bakairí in Simões Lopes.

Fig. 29. Wooden mortar. Bakairí in Simões Lopes.

Fig. 27. Baked clay vessel. Bakairí in Simões Lopes.

/261 cont./

352 The Bakairí slept in hammocks, amaka, woven of palm fiber.
[415] Their furnishings can be summed up as benches of a solid
[285] piece of wood, clay pots, mats and baskets. The diet rests
262 upon manioc, piquí, sweet potatoes, maize, and fish. How-
224 ever, the hunting of monkeys, wild pig, tapir, and other ani-
[241] mals was not scorned. Most of the food reserves, however, were of vegetable origin, and the most important harvests were made up of manioc, maize, sweet potatoes, and piquí. Yams /cará/, cotton, urucú, and tobacco were also planted.

342 The occupants of a communal house worked together on
476 the building of a new house, acquiring thereby the right to
622 reside in it. This construction work, however, was led by the individual who had the most prestige in the group, usually the old head of the house, who thus set himself up as the head of
241 the new house. The tasks of clearing fields and planting
476 generally depended on the participation of all the aldea. When
529 beginning a new clearing, the Bakairí would give a feast, kométe, with the distribution of food to the Indians who worke
501 on the field. The Bakairí made canoes from the bark of the
[824] jatobá tree, in the Xinguano way. This construction, as well
[782] as fishing, hunting, and agricultural activities, were accompanied by propitiatory rituals.

437 Their products were bartered among neighboring groups
574 in the course of visits called tuliki which depended on the presence of the chiefs of both aldeas. After the exchange of the objects desired, the visitors were honored with a feast called mlake.

621 /262/ The Bakairí were not a warlike people, and their
181 political organization does not seem very elaborate. Each
622 aldea had a chief, pima, assisted by a subchief, itáida. The
624 Bakairí do not remember the existence of a chief for the whole
[643] tribe, and there is no evidence that such a figure ever existed. The selection of the itáida was made by means of agreement of the aldea, but it generally fell on the son of the pima himself. The pima's functions were chiefly ceremonial, economic, and juridical.

G:Oberg E-5 (1947)1953 SP7 Bacairi SP7

[P.90-A]

	Men	Women	Children	Total
Rio Novo	6 16	19	20	55
Paranatinga	7 6	8	3	17
On Rio Batovi:				
First village	3 10	7	9	26
Second village	4 18	17	7	43
Third village	3 13	13	19	44
Fourth village	7 27	18	8	53
Total	30 90	81	66	227

By the time Max Schmidt visited the Bacairi in 1900–1901, the Bacairi settlement had diminished. On the Paranatinga he met 34 Bacairi and at Rio Novo, 60. On the Kuliseu River where Von den Steinen had visited four villages, Max Schmidt was able to find only two.

ECONOMY

SHELTER

While in the Xingú watershed the Bacairi lived in villages built on the banks of the Rio Kuliseu. A village (*utenáru*) consisted of three to eight houses (*towiaí*) built in a circle around a central plaza, *tanáru*. The Bacairi house was a large communal building, oblong in shape, with rounded ends and with the roof thatching reaching to the ground. These large domelike buildings were occupied by three to five families.

In the center of every village there was a ceremonial or flute house (*kudeshi*) in which the men kept their ornaments and musical instruments and in which visitors were entertained. Men, women, and children are permitted to enter the *kudeshi*. Attached to the common house there was a smaller building, usually oriented in the direction of the rising sun, in which the sacred flutes were kept. Women were not permitted to enter this house, as they were not allowed to see the sacred flutes. The villages were connected by roads running along the river bank.

EQUIPMENT

In the center of each house there was a storage space (*jirdu*) where maize, manioc meal, and other foods were kept in gourd vessels (*kdiko*). Cooking was done in a small shed at the back of the house, but food was eaten indoors. Around the walls each family had its hammocks (*awdiki*) in which the people slept. Other furnishings of the house consisted of mats, baskets, clay pots,

[P.90-B]

wooden benches, and dishes and cups made from gourds.

As the Bacairi were extensive travelers and depended upon fish for a considerable part of their food supply, canoes were an important part of their equipment. The Bacairi canoe (*pépi*) was made from the bark of the jatobá tree. The tough, heavy bark was first stripped from one-half of the tree. Small fires were then lighted on the inside of the bark trough to make it curl. Braces were placed at intervals along the entire length, the bow was tapered, and the stern was squared off by forcing the bark upward at one end. Bacairi canoes varied in size, the larger ones being able to carry as many as 8 men. Canoes of jatobá bark are used by the Bacairi today and are the predominant type among the Indians of the Upper Xingú. The Bacairi also made large tubs out of jatobá bark which were used as settling vessels for manioc juice. The juice of the manioc contains a fine powder or starch which settles on the bottom of the vessel, to be gathered after the liquid is poured off. For gardening, the Bacairi formerly used a digging stick made of hardwood. For hunting, they used a bow (*páku*), round or slightly oval in cross section and from 2 to 2½ meters in length, made from a yellow or reddish wood which was first matured by burying it in mud. The bowstring was made from the fibers of imbaúba bark. Arrows (*pórõ*) were made from cane with hardwood or bone points. Hunting arrows had two feathers, but arrows used for shooting fish had serrated wooden points and no feathers. The cutting tools of the Bacairi consisted of knives made from bamboo, stone, bone, and shell. Transportation was by canoe, or if over land, goods were carried in a wicker basket supported on the back by a tump line.

ORNAMENTS

While living on the banks of the Kuliseu River, the Bacairi, in common with the other Upper Xingú River tribes, did not use clothing. Men sometimes wore a narrow cotton band (*onapín*) around the waist, with a few tassels hanging in front. Women, after puberty, wore the uluri. Men wore their hair cut short. Women wore their hair long at the back but cut straight across over the forehead. Hair was cut with a knife made by setting sharp fish teeth into a wooden stick,

3:Petrullo E-5 (1931)1932

SP8 Bororo

Bacairi: SP7
Yaruma SP25
Wauja SP18

PLATE XXIII

Y
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171
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531

B
[415]
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W
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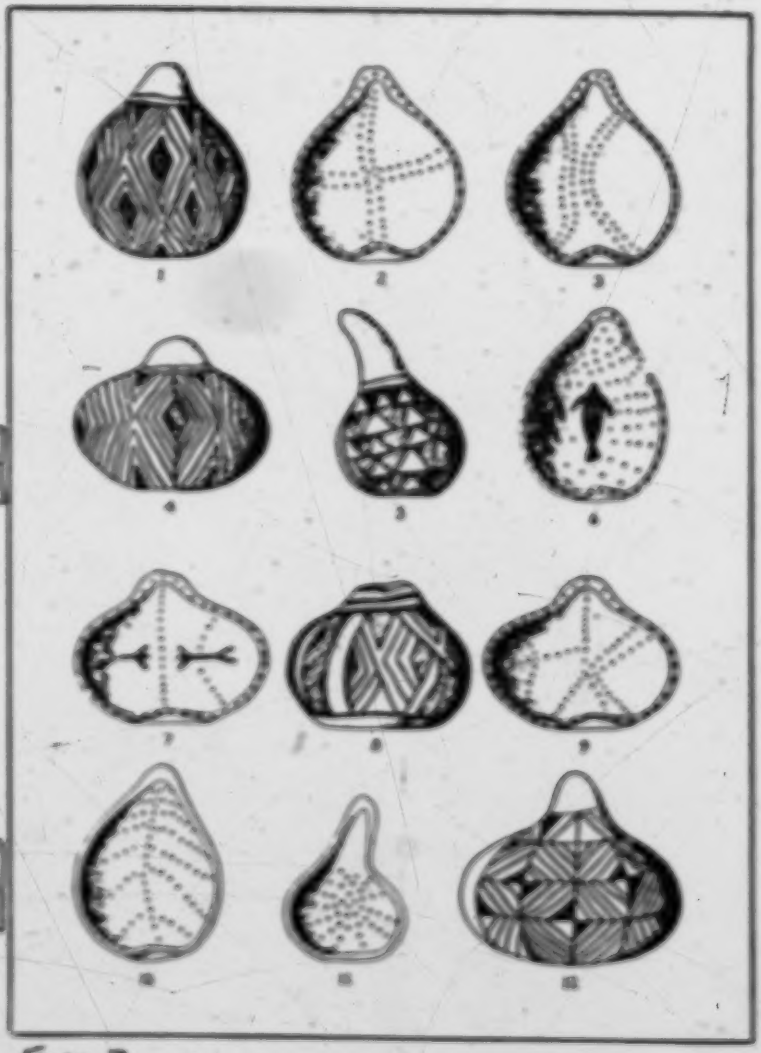

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– [For captions, see cat. 116, p. 89.]